

NOVEMBER 1991

Guide

TO THE ARTS

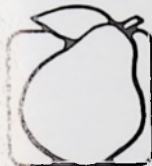


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TO THE ARTS

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Front Cover: *Pitcher* by Capelo of Guanajuato, Mexico. Photo by Christopher Briscoe.



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Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

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Public broadcasting as we know it resulted from the conjunction of interest between America's educational/intellectual establishment and government. The Carnegie and Ford Foundations incubated the idea that we needed an alternative to commercial broadcasting, and President Lyndon Johnson responded with federal support to the newly-established Corporation for Public Broadcasting (CPB). In the intervening 25 years CPB has provided direct support to individual public radio and television stations across the nation as well as funded worthwhile collective undertakings on behalf of all stations. The construction of the satellite system which interconnects public stations to relay the programs of PBS (for television), NPR and APR (for radio) is but one example of CPB-sponsored initiatives.

Diverse funding generally helps to support editorial and intellectual freedom by reducing a station's reliance upon the largely mythical "mega-donors."

The process by which annual grants, known as Community Service Grants, are made by CPB to individual stations is now undergoing the most thorough review in CPB's history. Spurred by complaints from stations in Alaska, and organizations representing some of the nation's smaller stations, the grant program is undergoing a top-to-bottom review. We think that this type of review is a worthwhile undertaking.

Community Service Grants (CSG's) began as a means to improve *service to a station's local community*. Originally, at KSOR, our

The Federal Role

CSG amounted to about 1/3 of our total budget. Federal appropriations have never kept pace with inflation, however, and CSG funds now account for about 18% of our total budget. This trend is equally true for other stations. Apart from the actual dollars, however, the process also provides important structural advantages. It provides one additional funding source for stations which traditionally have a limited number of income streams. Diverse funding generally helps to support editorial and intellectual freedom by reducing a station's reliance upon the largely mythical "mega-donors." CPB support also helps to establish a station's identity as something other than a toy for students on a campus. It denotes seriousness of purpose to a station's potential funders.

At the bottom line, though, is the bottom line. Dollars have become increasingly tight in public radio. Federal support is actually declining in real terms and has declined for most of the past decade. The resulting financial pressures have created the current intensified contest for pieces of the CPB pie despite the fact that the grant review process is, itself, long overdue.

Until now CPB funds have been distributed on the following formula. 20% of the entire radio support appropriation goes, in equal amounts, to each CPB-qualified station in what is called a base grant (which is around \$24,000). The remaining funds are distributed on an incentive basis. For each dollar in non-federal support which a station can document it receives around 10 cents (the figure varies annually) in CPB funds. Thus, larger stations tend to receive large grants because they can raise so much money in more populous communities. Some individual station's grants can hit two to four million dollars annually.

Some stations and members of the senate argued, during CPB's reauthorization hearings this past summer, that the large station

grants should be capped in some way to distribute more funding to smaller stations. In particular, the plight of rural stations was decried, especially as more and more of them are having a difficult time paying the escalating bills to remain part of National Public Radio. The current CPB review process, which includes the appointment of about 45 individuals from throughout public radio and television to panels which will study these issues, is expected to devote special attention to considering the proper role for CPB support in rural America.

Here at Jefferson Public Radio we're especially sensitive to the issues of ruralism. While I doubt that very many folks at CPB or

Our translator network, for example, is over the middle point hump of its twenty-year life expectancy.

NPR view us that way, we're essentially a rural service. The most populous and urbanized areas we serve are essentially agricultural and timber communities—and from there things rapidly slide into surroundings which no one could mistake for anything other than rural. In fact we get a significant number of pledges from members who listen to us while riding their tractors.

So I suppose it would be attractive for us to opine the need for greater support to stations in small, rural areas. It's needed.

It's difficult to support the escalating costs of providing public radio when you don't have a large population or economic base from which to garner those rapidly increasing costs. Moreover, the problem is likely to grow worse as public broadcasting matures because the physical plant developed in public radio's youth is starting to age. Our translator network, for example, is over the middle point hump of its twenty-year life

expectancy. And it's tough to concurrently raise funds for operations as well as for capital replacement projects. CPB support is an important adjunct to those equations.

Considerable discussion has also been raised about the desirability of targeting CPB funding more toward educational activities. And certainly more might be done in those areas.

What is somewhat harder to get said, clearly, is that federal support for the day-to-day cost of operating public radio is essential. Had federal support been greater, and had that increased level of support endured for a sufficiently long period of time, stations might have been able to reduce their reliance upon federal funding moreso than has been the case. But as federal support per station has actually fallen over the 1980s, stations have not had the freedom to launch new fundraising initiatives (which often have high start-up costs) and have not been able to stay on top of needed equipment maintenance and replacement.

When Oregon enacted a state lottery government officials were concerned that the proceeds not become fixed as an essential part of the revenue necessary to the daily operations of government. It is treated as special revenue which would be spent only upon special projects. As times have become tougher those distinctions are becoming harder to discern.

The same thing has happened with CPB funding to stations. Our nation's inability to craft a stable long-term funding mechanism for public broadcasting has caused such CPB support as exists to increasingly be absorbed as part of providing the basic infrastructure necessary for daily broadcasting operations. And rightly or wrongly I suppose that is true for large stations as well as for small ones.

There isn't a lot of allure to that type of message—but it's true. So while we seek CPB grant proposals which address concerns over ruralism, programming for minority audiences and educational initiatives, the public broadcasting community should also seek to focus attention upon the long-languishing need for stable funding for American's public broadcasting system.

New ways of dividing the pie which exists should be only the overture to this work.



Ronald Kramer
Director of Broadcasting

GUANAJUATO POTTERY

BY LINDA CHAMPLIN



Capelo vases

Another link in the chain that joins the sister cities of Ashland, Oregon and Guanajuato, Mexico is being forged by Linda Champlin and Judy Espinar, owners of the Clay Angel, a folk art pottery store in Ashland. Beginning on October 31st of this year, the Clay Angel will celebrate the ceramic tradition of Guanajuato with an exhibition of the contemporary works of potters living in Guanajuato and its surrounding areas.

This project came about because of the enthusiasm and knowledge of Ashland area residents for Guanajuato and its pottery. During the first week the Clay Angel was open, in April 1990, several people we met in the store spoke of Guanajuato pottery. We were so intrigued by what we were told and by the fact that Guanajuato is Ashland's sister city, we decided to change our plan to go to southern Mexico for pottery and instead went to Guanajuato.

Loaded with expectations and many important notations passed on by Meredith Reynolds, who has lived and studied in Guanajuato, we spent several days exploring the wonders of this area. We visited with Guanajuato's renowned pottery masters, Capelo and Gorky Gonzales, as well as several potters from neighboring communities whose works were also influenced by the majesty of traditional majolica. By the end of our wonderful week there we had gathered not only a magnificent collection of pottery, but also extensive information about the history and current production of ceramics in the Guanajuato area.

The rich ceramic heritage of Guanajuato is crafted from a unique blending of the techniques, forms, and colorations of the outstanding Pre-Columbian ceramics of this region and the Arabic/Italian ceramic tradition transported to this region by the Spanish. During the Colonial era, Guanajuato flourished as a mining center, and its affluence fostered the production of high-quality ceramics. However, as in the case of so many artistic flowerings, the quality could not be sustained through adverse economic changes, and by the mid-twentieth century what was left of the ceramic industry produced decadent low-grade work. It is largely through the efforts of two outstanding contemporary potters, Capelo and Gorky Gonzales, who have dedicated their lives to the study and rebirth of the traditional Guanajuato majolica, that the old pottery heritage has been given new life.

Today, the clays used to produce the Guanajuato majolica are found in the Santa Rosa Mountains near the city. Potters process this clay with other minerals of local origin which contribute to the uniform and solid body of the clay. All of the pieces are formed on the wheel and painted by hand. In fact, the process followed by the major producers today is identical to that which was done in Colonial times. This is the time-consuming effort involving at least two firings and several applications of various types of glazes. The contemporary craftsmen are intimately connected with the work of the past, in technique as well as in form and decoration, creating a body of work of incalculable historic and aesthetic value.



Gorky Gonzalez platter and bowl

Capelo, one of the reigning masters of Guanajuato traditional majolica, is a native of Guanajuato. Although trained as an architect, as were his three brothers, Capelo was drawn to watercolor painting, which he taught at the University of Guanajuato. Always fascinated with the ceramic heritage of Guanajuato viewed in local museums, traveling exhibitions and numerous publications, he began to experiment with the potter's wheel and the vivid colorations of the traditional clay work. In Capelo's eye and spirit, he saw this rich color tradition blending naturally with his love for nature and life on the land. As he told us, he "blends the *costumbres* (customs) of the clay with the *costumbres* of the land."

Like the ancient and colonial potters he is a folk potter. He works on traditional forms and embellishes them with motifs depicting the animals, people, and scenery of the land. He works with his hands and holds in his heart. Unlike most traditional potters, Capelo does not produce work in series, such as sets of plates. Each Capelo piece is a single and unique expression created to be utilized and appreciated as such.

In recent years Capelo's search for knowledge about traditional majolica has taken him to Spain and North Africa, where he has studied some of the oldest majolican pieces along with the works of contemporary masters. Capelo's work ranks among that of the world's finest traditional potters and has been widely exhibited in Mexico, Latin America, the United States, Europe, Japan, and Australia.

Gorky Gonzales was born in Michoacán in 1939. He is the son of the sculptor Rodolfo Gonzales, with whom he worked and studied, forging works in bronze using the cast wax method. Gorky further pursued his studies in San Miguel de Allende in the state of Guanajuato at the School of Art and at the Institute de Allende. Following his formal studies he opened his first ceramic workshop in the town of Marfil in Guanajuato. Here he studied the old ceramics of Guanajuato and in doing so, realized the necessity to revive the lost ceramic art forms of the region. During this period, Gorky met Hisato Murayama, a young Japanese student who was studying in Mexico. Hisato had studied the techniques of Japanese ceramics and lent Gorky various books about the ceramic arts of Japan. Gorky then studied for two years in Japan, where he mastered many of the ancient secrets of Japanese ceramics. While in Japan, he worked with several renowned ceramic masters including Kei Fujiwara, one of Japan's living national treasures.

Since his return from Japan, Gorky has lived and worked in Guanajuato with his wife, Hisato, and their two sons. He has dedicated himself, along with a group of artisans he has gathered around him, to the study and production of the traditional majolica of Guanajuato. Gorky's work has been widely exhibited in the United States, Mexico and Japan.

The works of Gorky Gonzales and Capelo, as well as the works of other potters in the Guanajuato area, can be seen at the Clay Angel, 111 East Main Street in Ashland. In bringing the pottery of Guanajuato to Ashland we hope to make a contribution to the rich cultural exchange that has existed between these sister cities.

Linda Champlin, co-owner of the Clay Angel, moved to Talent, Oregon in 1989. Prior to moving, she taught law at Hofstra University in Hempstead, New York.

Judy Espinar, Linda's sister and co-owner of the Clay Angel, lives in Santa Fe, New Mexico, from where she travels the world searching for folk art ceramics. She was a fashion executive in New York for several years prior to the opening of the Clay Angel.

John Rutter and Carnegie Hall Lure Roseburg Singers

By Robert E. Robins

Carnegie Hall! A magical name—the very pinnacle of artistic success in the minds of performing musicians throughout North America and much of the world. And it's the destination for The Vintage Singers of Roseburg, who are preparing for a December 1 appearance in America's most venerable concert facility.

About 35 members of the chamber choir will join with the singers from several similar groups from throughout the United States to perform in the event under the direction of composer/conductor John Rutter. Rutter, London-born and a graduate of Cambridge University, has edited, arranged, composed and recorded a large quantity of Christmas music, as well as other types of choral material, prompting NBC to refer to him as "the best living composer and conductor of choral music." His 1990 composition, "Magnificat," will be the principal work on the program, with orchestra and soloists from the New York City area. A new Rutter work is scheduled to be premiered by the choruses, as well.

The Roseburg choir has been invited to participate in similar concerts on earlier occasions, but the combination of Rutter's participation as guest conductor and the occurrence of the Centennial Year of the Concert Hall were compelling factors which persuaded Vintage Singers founder/director Steve Biethan to undertake the project. And a major undertaking it is, as the choir attempts to raise a major portion of the more than \$30,000 needed for the trip. "We've been selling lots of cookies at local program intermissions, embossed aprons and tote bags at art festivals, planning for an October auction event, and talking to people about contributing to the cause, among other things," Biethan says.

Biethan is Choral Director at Umpqua Community College and is a former Director of Choirs at Douglas High School who sang professionally with the Roger Wagner Chorale for one season. He formed the Vintage Singers in 1979 as an outgrowth of the Roseburg Concert Chorale group, which presents an annual large-scale Christmas Concert, plus spring programs, including this year's performance of the Mozart "Requiem." The chamber group, which is better suited for smaller-scale music and sit-



Vintage Singers

uations, quickly found opportunities for performance at wine festivals and the Douglas County Christmas Fair, and developed its own audience for summer madrigal programs. The Singers' annual Twelfth Night concerts, presented in local church settings, have become a highlight closing the Christmas music season in the area. Members include many music instructors from schools throughout Douglas County, and others with extensive choral experience.

During their 12 years of existence The Vintage Singers have performed for the Northwest Convention of the American Choral Directors Association, have appeared in Portland, Salem, Eugene, and Brookings, and have sung under such well-known conductors and clinicians as Eric Erickson, Eph Ehly, Bruce Brown and Jester Hairston. In July of 1990 the choir represented Oregon in an International Choral Festival in Missoula, Montana with choirs from Estonia, Lithuania, Italy, Uruguay, Scotland and Japan. Gene Andrie of Brookings, retired orchestra director at the University of Montana, reported that the choir was "acclaimed at the International Choral Festival for its superb performance of both classical masterpieces and modern music."

The Vintage Singers are currently seeking financial assistance for the New York trip. Persons interested in helping may contact the Music Department, Umpqua Community College, P.O. Box 967, Roseburg, Oregon 97470-0226.

Robert E. Robins is a retired choral director, serving at Roseburg High School for 22 years, who sings bass in the Vintage Singers. He also directs the Umpqua Timbermen Barbershop Chorus and has been editor of the Oregon Music

Painting From Within

A Profile of Painter/Therapist Elaine Fielder

By David Johnson

"We all need to speak our minds and our hearts—painting is one way of speaking," explains Elaine Fielder, a therapist and painter who combines both her talents in a workshop she call "Painting from Within."

The all-day event doesn't fit the definition of traditional art therapy nor is it an art class in which students learn to produce good paintings. Instead, Fielder has taken a step beyond both to create a safe, supportive setting for self-discovery through expression.

"Ninety percent of my job is to give attendees permission to freely express themselves," Fielder says.

Of course, as her workshop attendees will attest, she is blending truth with modesty. As a counselor for 20 years and a licensed Clinical Social Worker with training in Gestalt and Hakomi therapy, Fielder brings more than affirmative nods to her workshops.

Just as significant to those of us unfamiliar with therapeutic and psychological specialties, this mother and grandmother is a seasoned practitioner of life beyond the "Jargon Zone." She is one of those rare beings, a truly wise person. The twinkle in her eye and her gentle ferocity give her answers to tough questions the ring of righteous truth.

In another culture and perhaps in a growing subculture that is subtly altering ours, Fielder would be considered a shaman, a priestess, a healer of hidden wounds. One secret to the success of her workshops is that it's not overtly a group therapy session. "I never mention the word 'therapy,'" she explains, yet is quick to point out the therapeutic benefits of handling a paintbrush all

day without threat of criticism or pressure to produce.

"Let's call it 'non-verbal therapy,'" Fielder suggests. "For a long time there's been an emphasis on words. But painting bypasses the need to make sense. It gets right to the unconscious without having to work at it!"

Once a painting is done, she doesn't suggest that the painter search for hidden meanings or try to interpret it to unveil any symbols. "The finished product isn't important," she insists. "It's the experience of painting that provides the healing."

Fielder encourages her attendees to start without preconceived images. Another crucial part of the program is Fielder's insistence that attendees save all that they paint. "Everything that we create is sacred," she elaborates. "Don't blot out, cover over or obliterate your work. It is the same as obliterating your feelings."

Fielder expands on the spiritual nature of her workshop. "All creativity has the seeds of sacred expression. With painting we don't need to intellectualize a spiritual experience." She adds with a smile, "In a very real sense, we enter into altered states without paying the price of a hangover in the morning."

A third aspect of the workshop is the notion that this free expression sets people in touch with the kid inside—the child who gets to play unencumbered by adults' rules. "Out of freedom will come healing," Fielder suggests. To back up her conviction that "Painting from Within" works, she talks about examples from recent workshops.

"One woman painted a simple face and



Elaine Fielder

said, "This is how I painted as a little girl!" Realizing that, she didn't have to worry about painting something significant. Another person painted only in black and white, then said this was just like his life. A third attendee painted a circle and then filled in the circle with details but never ventured outside its circumference. After the painting was done, she realized that in her life she didn't allow herself outside her proscribed circle."

Individuals tend to make these kinds of self-discoveries on their own, but at the end of the workshop, Fielder holds a group discussion in which attendees share their revelations. "It's a great way to close the session," she enthuses.

"Painting from Within" workshops have been held in Ashland, Coos Bay, and Eugene. Fielder plans more sessions in these communities and will gladly fill you in on the details if you call her at (503) 535-7797 or write to Elaine Fielder, 386 Arnos St., Talent, OR 97540.

Fielder's painter persona has come a long way out of the closet. "I never showed anyone my paintings for 10 years. It was an exercise in self-exploration," she explains.

Last January, Fielder unlimbered her reserve with a one-woman show in the Women's Center at Southern Oregon State College. Her paintings are great fun to look at—striking abstracts which reflect a bounty of thoughts and feelings swirl within this shy but creatively vivacious artist who is also a natural healer. By merging her two vocations, Fielder has come up with a way to help others find their inner voice without the need for words.

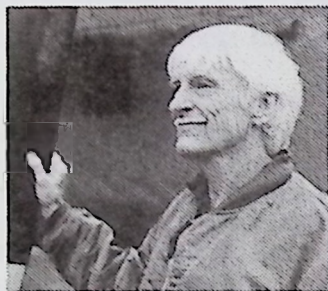
David Johnson is an Oregon writer who is currently a contributing editor for What's Happening newspaper in Eugene. Guide to the Arts readers may remember his articles covering the cultural life of Bandon-by-the-Sea.

WEST WIND REVIEW

PRESENTS POET'S COFFEEHOUSE COLLECTION

BY CLIFFORD COWLEY

The *West Wind Review*, a literary journal published annually by Southern Oregon State College, will be presenting the first in a three part series of the "Poet's Coffeehouse Collection" on November 9, 1991. It will be held at Elmo's in the Stevenson Union on the SOSC campus. The Poet's Coffeehouse Collection is designed to showcase student poetry that has been published in SOSC's other literary journal *Moving Beyond Walls* and to feature well known Northwest writers and poets.



Ralph Salisbury



Ingrid Wendt

Scheduled for the November reading is Ralph Salisbury, who has written several books and is listed in the *Who's Who in International Poetry*; Ingrid Wendt, author of *Singing the Mozart Requiem*, which received the 1988 Oregon Book Award in poetry; Bill Hotchkiss, who has written *The Great Upheaval and Other Legends* and *Medicine Calf*, which was nominated for a National Book Award; and James B. Hall, who has written several novels, short story collections, and poetry.

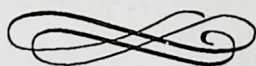
Tickets can be purchased at Cripple Creek Music or at the door on the night of the performance. Price is \$3.00 per person. Elmo's Espresso Bar will be serving gourmet coffees and desserts. Doors open at 6:45 and the reading starts promptly at 7:00 p.m.

Clifford Cowley is managing editor of the West Wind Review.



Siskiyou Singers Celebrate Ten Years

By Julia Linebarger-Taylor / Photo by Ted Taylor



The Siskiyou Singers, the Rogue Valley's popular and versatile community chorus, is beginning its tenth season this fall and will perform its next concert in late November. The group was formed in 1981 by Jacqueline Dougherty as The Siskiyou Chamber Singers and came under the directorship of Dave Marston in September 1988.

The group performs three concerts each year, two formal and one that features American folk music. Originally a small chamber group, it now boasts approximately 90 members. Individuals from all walks of life who share an interest in singing meet weekly to rehearse for each concert. Last season the group began offering each concert twice in order to accommodate its growing audience.

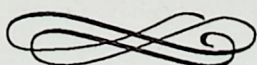
The recent success of the group can be attributed largely to its director, Dave Marston. Marston has been making music in Ashland since his arrival in 1975 to become director of the Oregon Shakespeare Festival's pre-play musical performers. Today he sings in the local group, "Tammy and the Daves," and directs several local church choirs.

Members of the Siskiyou Singers say Dave

is a thoughtful, respectful teacher whose enthusiasm for music is contagious and inspires singers to perform at their best. The concerts offer primarily full-group pieces with various small group and solo performances. Dave also likes to get the audience involved, especially at the holiday concert.

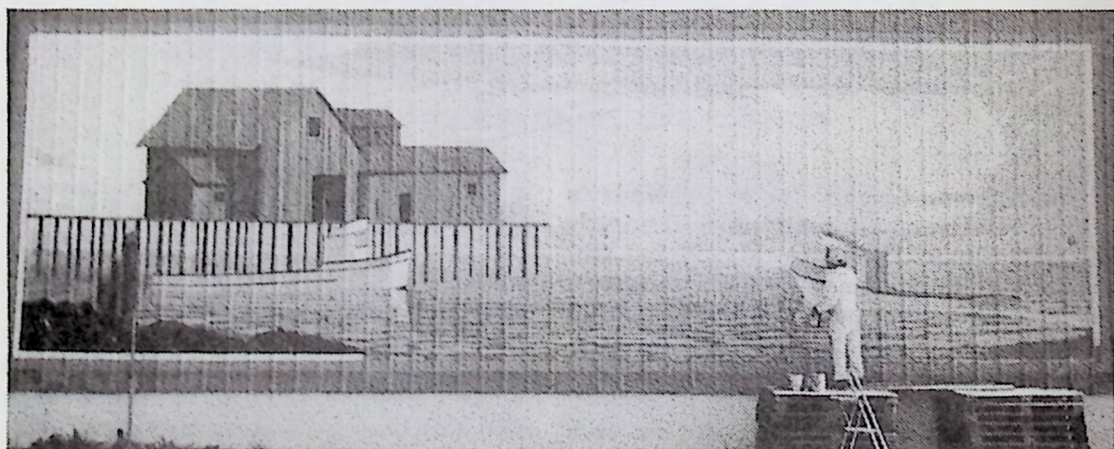
The group will perform its holiday concert, "Music Shall Untune the Skies," at 8 p.m. Saturday, November 30 and at 3 p.m. Sunday, December 1. Both performances will be held at the SOSC Music Recital Hall. They will perform two 20th century works by American composers: "Old American Songs," by Aaron Copeland, and "To Saint Cecilia," by Norman Dello Joio. Additional pieces will include some Mozart pieces and holiday songs. Tickets are available in advance at Cripple Creek Music in Ashland. Prices are \$4 for regular and \$3 for students and seniors.

Julia Linebarger-Taylor is a vocational rehabilitation counselor, Siskiyou Singers board member and member of the chorus.



Murals Blossom in Bandon

By Patricia Shea



Jack Champayre painting mural on Bandon Fisheries seafood processing plant

Art has taken to the streets in this quaint seaport village on the Southern Oregon coast, now in its centennial year. Her mild climate and relaxed lifestyle attracts creative people in a wide variety of disciplines; craft shops where visitors may watch artisans at work and multimedia galleries abound.

During 1991 artist Jack Champayne of Bandon created five large murals on commercial buildings in various sections of

town. An historic mural honoring Bandon's centennial and featuring scenes and people from Bandon's Euro-American and Native American past graces a 100-foot wall on the east side of McNair Hardware in Oldtown. Fishing boats headed out to sea from a wharf area are depicted on the Bandon Fisheries plant on First Street. The Bandon Lighthouse is featured on the east wall of Bandon Video, 10th Street and Highway 101; Bandon's



Bandon Centennial Mural

famed offshore rocks are portrayed on the south side of Bandon Quick Mart, across Highway 101 from Bandon Video.

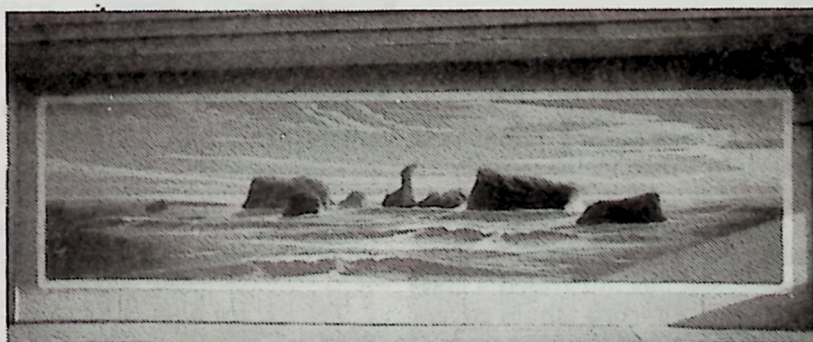
For the Old Town Market and Deli on Highway 101 near the entrance to Old Town Bandon, Champayne created a monotone mural of fishing vessels crossing Bandon's bar, with the 1896 Coquille River lighthouse in the the background.

A colorful, cheerful beach scene with seals, sand toys, kites, and a friendly green dragon welcomes visitors to the Bandon Card and Gift Shoppe on Second Street in Bandon. This work was created by artist



Detail, Centennial Mural

Kassia Dellabough, formerly of Bandon, who now lives in Eugene. Dellabough also created a mural based on Maurice Sendak's *In the Night Kitchen*, which stretches across two interior walls of Andrea's Old Town Cafe on Baltimore Avenue.



Bandon Beach Mural, Quick Mart



Bandon Lighthouse Mural, Old Town Market and Deli



Face Rock Mural at Bandon Tire

The Clock Tower Gallery, also on Old Town's Second Street, has a room whose walls were painstakingly decorated with dreamlike sequences of budding plants and babies in bubbles, in Prismacolor pencils by artist Victoria Tierney of Bandon. Tierney's works are on display at The Clock Tower Gallery and several other galleries throughout the Northwest; she has illustrated a children's book and several record album covers during her career. Her work is in the permanent collection of the Los Angeles County

Museum of Art in California.

The murals remind the traveling public that when they are in Bandon they are at the ocean on one of the Pacific Coast's most scenic and unspoiled beaches.

Bandon Chamber of Commerce invites you to celebrate Bandon's centennial, a community long known as an artist colony.

Patricia Joy Shea is Executive Director of the Bandon Chamber of Commerce and a frequent contributor to the Guide.



NOVEMBER 1991

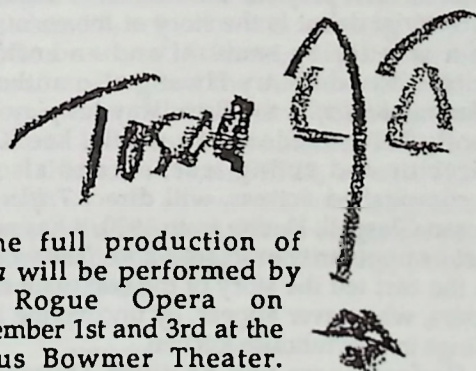
By Laura Vogel

The Second Annual Ashland Fall Performing Arts Festival promises to be a celebration of theater, dance and music as the Ashland Visitors' and Convention Bureau presents a cultural cornucopia with something to suit everyone's tastes.

Performers' Showcase Brunch



Launching the festival is the Performers' Showcase Brunch on Sunday, November 3, 1991. The showcase will be held at Windmill's Ashland Hills Inn at 12:00pm. While enjoying brunch, experience a premier sampling of the festival's performances, including Bill Leonhart's Strolling Musicians, The Rogue Opera, the Rogue Valley Symphony Chamber Players, Actors' Theatre, Brier Rose Ensemble, the Oregon Cabaret Theatre, and Blonds at Large. The brunch and entertainment tickets at \$15, including gratuity, can be purchased at the door.



The full production of *Tosca* will be performed by the Rogue Opera on November 1st and 3rd at the Angus Bowmer Theater. This tragic love story stars Marcia Cope-Hart, Phillip Frohnmeyer, and Richard Liszt. The stage is set during Napoleon's takeover of Rome. Tickets are \$18, \$22, and \$25. The performance will begin at 8:00pm. Tickets can be purchased at the Rogue Opera Office. For more information call 552-6401.

A Shayna Maidel

Actors' Theatre of Ashland presents *A Shayna Maidel* from November 1st through December 28th. This taut drama weaves memories and fantasies when two women discover the history of every family: the loss they mourn, the shame they hide, the love that ultimately binds them together. The play begins when Rose flees to America with her father at the onset of World War II, leaving her mother and sister behind in Poland. Now, 16 years later, the sisters reunite and the story unfolds. Tickets at \$11 can be purchased at the Blue Dragon Book Store in Ashland. The performance will be held at the Miracle on Main Theatre, 295 East Main Street, #5. Showtime is 8:00pm. For more information call 482-9659.

Evening of One Acts

Studio X continues the fall season with an Evening of One Acts, consisting of three short plays: two classics of American theater and a new play by one of Broadway's most successful young playwrights. Dale Luciano, chairman of the Southern Oregon State College Theater Department, will direct *Aria Da Capo*, by Edna St. Vincent Millay. It is a disarming story about the danger of greed and pettiness, using characters from the *commedia dell'arte*. Mimi Carr's direction of David Henry Hwang's *The Sound of a Voice* marks an expansion of her theatrical career. She is already an accomplished professional actress now in her sixth season with the Oregon Shakespeare Festival. The play she has chosen to make her directorial debut is the story of the encounter of a wandering samurai and an enticing witch. David Henry Hwang also authored *Madame Butterfly*, the Broadway hit play currently being made into a movie. Lee Kitts, director and acting teacher, and also an accomplished actress, will direct *Trifles*, by Susan Glaspell. Dating from 1920, it has never lost its popularity or its relevance. The women in the cast tell the story of the two main characters, who never appear, by uncovering little things in a farmhouse kitchen.

Performances will be given Thursdays, Fridays, Saturdays and Sundays from October 24th through November 16th. Curtain is at 8:30pm. Studio X is located at 208 Oak Street in the Old Ashland Armory. Tickets can be purchased at Tree House Books, 15 North Main Street (on the Plaza) in Ashland, Hair It Is Beauty Salon, 1646 Ashland Street (Ashland Shopping Center), or Classic Home

Entertainment, 310 Oak Street, Ashland. For more information call 488-2011.



November 1st through 11th the Oregon Cabaret Theater presents *Starting Here, Starting Now* at the theater which is on First and Hargadine Streets. This journey through contemporary relationships looks at love in all its aspects. Marvelous songs range from tender to hilarious. Dinner, beverages and dessert are available. Tickets are \$8-15 and can be purchased at the Oregon Cabaret Theater. Showtime is 8:00pm.

Youth Symphony

The Youth Symphony of Southern Oregon presents its first Ashland concert of the season on November 2nd as part of the Fall Performing Arts Festival. The concert will be held at 3:00pm in the music room at Ashland High School. Admission is free.

Founded in 1988, the Youth Symphony is committed to fostering musical growth and a lifelong appreciation of the arts among Southern Oregon's young people. The Youth Symphony of Southern Oregon draws its membership from middle and high schools throughout the Rogue Valley, as well as from Southern Oregon State College. The recent addition of a preparatory orchestra for younger musicians provides another exceptional musical experience for talented local youth.

Sylvain Fremaux, formerly the Associate Conductor of the Strasbourg Philharmonic in France, is beginning his second year of conducting the Y.S.S.O. He also directs orchestras at Linfield College in McMinnville and at Lewis and Clark College in Portland. For additional information call Nancie Shaw at 482-2937.

A Streetcar Named Desire

November 7th through the 17th the Southern Oregon Theater Arts Department

of Southern Oregon State College will present a new production of Tennessee Williams' Pulitzer Prize-winning classic *A Streetcar Named Desire*. The clash between a fading Southern beauty named Blanche DuBois and the sweat-shirted barbarian, Stanley Kowalski, opens on the Dorothy Stolp Stage at 8:00pm with a matinee at 2:00pm on Sunday, November 10th. Ticket prices are \$8.50 general, \$7.50 senior, and \$5 for students. For further information, call 552-6348.

Rogue Valley Symphony Orchestra



November 7th through the 9th the Rogue Valley Symphony Orchestra presents its 25th Anniversary Celebration Concerts. The concerts will be held at the following times: November 7th, Southern Oregon State College Music Recital Hall, Ashland; November 8th, First Baptist Church of Grants Pass; and November 9th, South Medford High School. The performances will be of Mozart's brilliant *Jupiter Symphony*, which honors the Mozart Bicentennial and also the orchestra's 25th anniversary; Barber's *Overture to the School for Scandal*, which salutes the spirit of laughter; and Tchaikovsky's *Symphony No. 4* which celebrates the triumph of the human soul. For ticket information call 488-2521.

Northwest Bach Ensemble

A concert of Eighteenth Century music can be heard on November 26th. The Northwest Bach Ensemble will be presenting this concert at the Southern Oregon State College Music Recital Hall. Ticket prices are from \$5 to \$8 and can be purchased at Cripple Creek Music after November 1st. Showtime is 8pm. Information at 482-5017.

Special Education Workshops

Special Education programs are being offered through the Southern Oregon State College Continuing Education Department

to celebrate and educate during the Fall Performing Arts Festival. Workshops conducted include: Musical Theater Workshop, Meet the Composer: Music Composition Workshop, Piano Master Class, three workshops on the Art of Opera Singing, Introduction to Ballet for the Younger Student, and Exploring Arts Management as a Career. The costs and dates vary. To register call SOSOC Continuing Education at 552-6331.

Victory

"Victory," an acoustic five-piece Christian band from the



Ashland Christian Fellowship will be performing November 8th, 15th and 22nd. The performances will be held at the beautiful Bayberry Inn Bed and Breakfast at 750 Part Street. Patti McCoy and son Gabe will also be performing piano jazz. "Victory" brings a refreshing sound to Ashland, with styles ranging from jazz to country with three-part vocals. Tickets are \$3 and can be purchased at Loveletters, Bayberry Inn, or Cripple Creek Music. Showtime is 7pm. For more information call 482-0322 or 488-1252.

Begin this fall with a harvest of entertainment, activities and learning. Enjoy the beauty of Ashland, "a place for all seasons," and contact the Ashland Chamber of Commerce/Visitors and Convention Bureau at 110 East Main Street, P.O. box 1360, Ashland, Oregon 97520, or call 482-3486 and we will answer all your questions and help your stay in Ashland become a cultural celebration...we have something to suit everyone's tastes.

Laura Vogel has been the administrative assistant for the Ashland Visitors' and Convention Bureau for the past three and a half years. She is also the liaison to the various subcommittees of the Bureau.

Speaking of Words

by Wen Smith

The Apostrophe Comes to Play

It's funny about *it's*. There's just one way to say it, but we have two ways to write it. And one of them is wrong. The trick is to know which one.

A lot of us have given up worrying about the problem and just stick the apostrophe in every time. I'm not one of that lot, but I do sympathize with their case. They think that the apostrophe shows possession, so they are possessed by the apostrophe.

But the apostrophe doesn't always show possession. In words like *he'd* and *can't* it just shows where we've left out some letters and jammed two words together. It's easy to get this other function confused with the possessive, and that's when the apostrophe sneaks unwanted into the game.

Some possessives take no apostrophe. Using *it's* when you mean *its* is a kind of national disease. With the apostrophe, the word means "it is"; without the apostrophe it means "belonging to it."

To cure the disease, start by understanding the lifestyle and manners of the apostrophe itself. The odd little mark always comes to play and hates to sit in the dugout. Every time I write *its*, I can hear the apostrophe shouting, "Play me or trade me!" Fact is, I'd love to trade the apostrophe for a good utility shortstop to take the place of the semicolon, which is near retirement. I'd do it, too, if I didn't have to worry about words like *we're* and *we'll* and *she'd*. If I drop the apostrophe, I write *were* and *well* and *shed*. Similar problems come up in *we'd* and *he'll*. Leave the apostrophe out and I get *wed* and I get... well, the game is hard to play under those conditions.

Always eager to play, the apostrophe keeps batting out of turn. Ever find yourself writing things like "Every dog has *it's* day" or "My beer has lost *it's* fizz"? Once you've done that, you're on the road to degradation. Next thing you know, you're writing things

like "What's good for my dog is good for *their's*" and "If *your's* has lost *it's* fizz, have some if *my'n*."

Your only hope is to show the apostrophe who's in charge. The maneuver calls for diplomacy and tact. You don't dare risk having the apostrophe shout, "That's it! I'm outta here!" and scurry off to the showers before the game is over. You need to keep the apostrophe around in case you want to ask "Who's on first?" In that situation *whose* just won't do.

If you're like me, you wouldn't mind leaving the apostrophe out of all possessives. Wouldn't "St. Valentines Day" and today's news" and "in a pigs eye" be perfectly clear without the apostrophes?

Some big-league organizations have already sent the apostrophe to the minors. You don't find an apostrophe playing for the Veterans Administration, the Lions Club, or Farmers Insurance. And nobody would beef if Wendy's and McDonald's got rid of theirs.

Your best plan is to keep the apostrophe around for squeeze plays. Let it plug gaps in the infield when you leave out pieces of words like the *ha* of *we've*, the *woul* of *you'd*, and the *wi* of *this'll*. *It's* falls into that group.

The unapostrophized *its* is something else. It shows possession, all right, but it's not in the same family as *St. Valentine's* and *today's* and *pig's*. It's is pronoun-based, like *hers*, *yours*, *ours*, and *theirs*. None of that clan likes to be seen in public with an apostrophe.

From now on, no matter how much the apostrophe begs to play, stick to your game plan and keep the oddball on the bench whenever the play calls for a possessive pronoun: "Every dog has *its* day" and My drink has lost *its* fizz."

Same goes if it's a lion that has its day or champagne that loses its fizz. There are no VIP seats at this game. The apostrophe can stay as long as it know's whose boss.

You see? I mean it can stay as long as it knows who's boss.

Wen Smith, a freelance writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Wednesday.

Specials at a Glance

**KSOR
KSRS**

CLASSICS & NEWS

The 1991-92 **Metropolitan Opera** season gets underway with **The Met Marathon**, a survey of the upcoming performances, Saturday, November 30 at 10:30 am.

And **James DePriest** will be guest conductor in a concert by the Saint Louis Symphony, Sunday, November 3 at 2:00 pm. Maestro DePriest will conduct works by Schubert, Telemann, Vivaldi, and Mendelssohn.

**KSMF
KSBA
KSKF**

Rhythm & News

We celebrate Veteran's Day with **Good Morning, Vietnam—1991**, hosted by legendary Armed Forces Radio D.J. **Adrian Cronauer**, whose radio program was the basis for the film *Good Morning Vietnam*. Cronauer will play music of the '60s and occasional clips of his original show, while providing entertaining anecdotes and commentary. **Good Morning Vietnam—1991** airs Monday, November 11 (Veteran's Day) at 9:00 pm.

Another radio legend, **Stan Freberg** returns to our medium—after altogether too much time in television—with a Thanksgiving special: **The 1991 Stan Freberg Show**. The show will be done in the "Network Radio" comedy style he used in the 1950s—but the thrust of the humor is decidedly '90s. Listen Thanksgiving night, Thursday, November 28 at 8:00 pm.

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Volunteer Profile

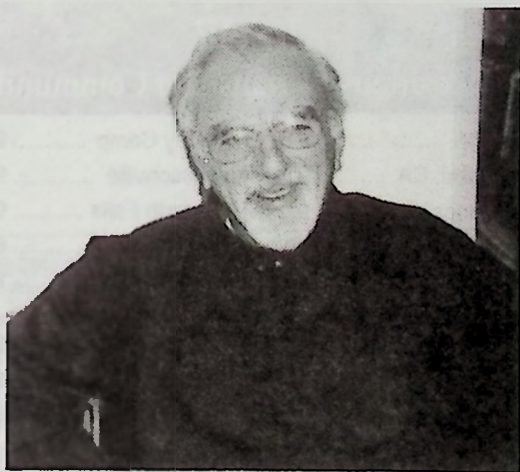
Bob Davy is one of Jefferson Public Radio's morning newscasters, and the co-host, with Joyce Oaks and Wen Smith, of *The Jefferson Exchange* on KSJK, AM 1230.

Bob settled in Ashland a year ago from the Santa Cruz area, where he and his wife Jane had been operating a freelance TV production business serving Silicon Valley. They chose Ashland after several visits because of the Shakespeare Festival, and, Bob says, "because it's a 'Norman Rockwell' kind of town."

Bob was a producer at Maryland Public Television for 16 years, and before that he taught television at Washington State University and the University of Oregon. He was also a TV director for eight years for KPIX in San Francisco.

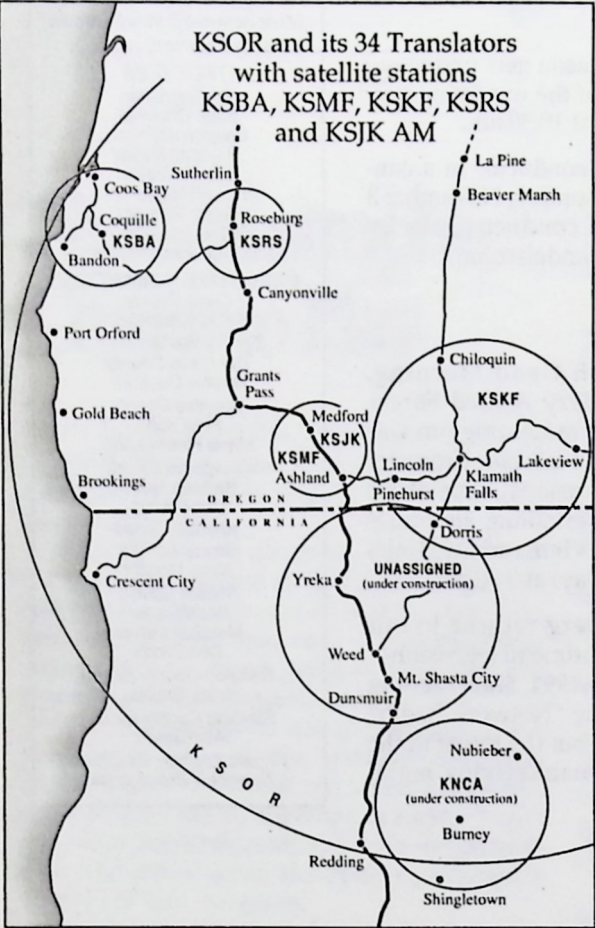
After his first year of living in Ashland and working as a volunteer morning newscaster at Jefferson Public Radio, Bob says, "Working in radio again after years in television is just right for me. I used to hire people to do this, but now it's an invigorating challenge for me. The staff has made people like me feel needed and welcome. I love it."

And of course, all of us at Jefferson Public Radio love having such a talented veteran broadcaster as a volunteer. We probably learn more from Bob than he does from us.



Bob Davy

Jefferson Public Radio at a Glance



KSOR

Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsmuir ..	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS & NEW

KSOR			Monday
90.1 FM	5:00 Morning Edition	2:00	
ASHLAND	7:00 First Concert		
Dial positions for translator communities listed below	10:00 Bob and Bill		
	12:00 News	4:00	
	12:10 Siskiyou Music Hall	4:30	
KSRS			
91.5 FM			
ROSEBURG			

Rhythm & N

KSMF			Monday
89.1 FM	5:00 Morning Edition	9:00	
MEDFORD	9:00 Open Air		
ASHLAND	3:00 Marian McPartland's Piano Jazz (Fridays)		
KSBA			
88.5 FM	4:00 All Things Considered		
COOS BAY	6:30 The Jefferson Daily		
	7:00 Echoes		
KSKF			
90.9 FM		9:30	
KLAMATH FALLS			

News & Inform

KSJK			Monday
1230 AM	5:00 Monitoradio Early		
TALENT	6:00 BBC Newshour		
	7:00 Morning Edition		
	11:00 Monitoradio Early	1:00	
	12:00 Soundprint/Talk of the Town (Mondays)		
	Parents' Journal (Tuesdays)		
	Horizons / Crossroads (Wednesdays)		
	The Jefferson Exchange (Thursdays)	1:30	
		2:00	



Through Friday		Saturday	Sunday
Ess Mozartwoche (Mondays)	5:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
Chicago Symphony (Mondays)	6:30 Marketplace	8:00 First Concert	8:00 Millenium of Music
All Things Considered	7:00 State Farm Music Hall	10:30 NPR World of Opera	9:30 St. Paul Sunday Morning
The Jefferson Daily		2:00 International Music Series	11:00 Siskiyou Music Hall
		4:00 All Things Considered	2:00 St. Louis Symphony
		5:00 State Farm Music Hall	4:00 All Things Considered
			5:00 America and the World
			5:30 Pipedreams
			7:00 State Farm Music Hall



Through Friday		Saturday	Sunday
Key Way Starlight Theater (Mondays)	10:00 Jazz (Mondays)	6:00 Weekend Edition	6:00 Weekend Edition
Frank (Tuesdays)	Jazz (Tuesdays)	10:00 Car Talk	9:00 Mountain Stage
ected Shorts (Wednesdays)	Jazz (Wednesdays)	11:00 Jazz Revisited	11:00 The Thistle and Shamrock
Show (Thursdays)	American Jazz Radio Festival (Thursdays)	11:30 Open Air	12:00 The Folk Show
umdisplay (Fridays)	Riverwalk (Fridays)	1:00 AfroPop Worldwide	4:00 New Dimensions
n Nordine's Word	11:00 Vintage Jazz (Fridays)	2:00 World Beat	5:00 All Things Considered
z: (Mondays)	12:00 Jazz (Thursdays)	5:00 All Things Considered	6:00 Possible Musics I
		6:00 Whad'Ya Know?	8:00 Music from the Hearts of Space
		8:00 The Grateful Dead Hour	9:00 New Sounds
		9:00 BluesStage	10:00 Possible Musics II
		10:00 The Blues Show	

ation

Through Friday		Saturday	Sunday
Key Way Starlight Theatre / Talk of the win (Fridays)	3:00 Marketplace	6:00 Weekend Edition	6:00 Weekend Edition
Imag on Earth (Mondays)	3:30 As It Happens	11:00 Wha D'Ya Know	10:00 Sound Money
America and the World (Tuesdays)	4:30 The Jefferson Daily	1:15 SOSC Football	11:00 Sunday Morning
Cambridge Forum (Wednesdays)	5:00 All Things Considered	4:00 Car Talk	2:00 El Sol Latino
umdisplay (Thursdays)	6:30 Marketplace	5:00 All Things Considered	8:00 All Things Considered
gnificant Obsession (Fridays)	7:00 MacNeil-Lehrer Newshour	6:00 Modern Times	9:00 BBC News
ific News	8:00 BBC Newshour	8:00 All Things Considered	
onitoradio	9:00 Pacifica News	9:00 BBC News	
	9:30 All Things Considered		
	11:00 Sign-off		

CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Monday through Friday

5:00 am Morning Edition
The latest news from National Public Radio with host Bob Edwards. Includes:
6:50 am Regional News
6:55 am Russell Sadler's Oregon Outlook

7:00 am First Concert
Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01 and 8:01, regional news at 7:30, 8:30 and 9:00, also:
7:37 am Star Date
8:37 am Marketplace Report
9:30 am Siskiyou Pass with Thomas Doty
9:57 am Calendar of the Arts

Featured Works (Begins at 9:07 am)
Nov 1 F DVORAK: Romance in F
Nov 4-17 Marathon
Nov 18 M HOVHANESS: *Artik* for Horn and Orchestra
Nov 19 T BEETHOVEN: Sonata No. 6 in F
Nov 20 W VAUGHAN WILLIAMS: Oboe Concerto
Nov 21 Th MOZART: Horn Quintet
Nov 25 M WAGNER: *Siegfried Idyll*
Nov 26 T PROKOFIEV: Five Melodies
Nov 27 W BACH: Cantata No. 71

Nov 28 Th COPLAND: *Appalachian Spring*
Nov 29 F BRITTEN: *Simple Symphony*

10:00 am Bob and Bill
12:00 n News, Weather, and Calendar of the Arts
12:10 pm Siskiyou Music Hall

Featured Works (Begins at 2 pm)
Nov 1 F BANTOCK: A Hebridean Symphony
Nov 4-17 Marathon
Nov 18 M FRANCK: Cello Sonata in A
Nov 19 T KODALY: "Peacock" Variations
Nov 20 W PROKOFIEV: Piano Sonata No. 5
Nov 21 Th SMETANA: String Quartet No. 1
Nov 22 F BEETHOVEN: Piano Concerto No. 5 ("Emperor")
Nov 25 M MOZART: Symphony No. 38 ("Prague")
Nov 26 T DEBUSSY: *Suite Bergamasque*
Nov 27 W SCHUBERT: Quintet in A ("Trout")
Nov 28 Th IVES: Symphony No. 3
Nov 29 F BARBER: Piano Concerto

MONDAYS ONLY

2:00 pm Mostly Mozart Mondays on Siskiyou Music Hall.

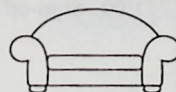
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(For dial positions in translator communities see page 20)

Leading up to the 200th anniversary of Mozart's death in December, Siskiyou Music Hall will be offering an afternoon of (mostly) Mozart every Monday, including broadcasts of *ITT's Mozartwoche* Mondays at 2:00 pm, recorded in Mozart's birthplace, Salzburg, Austria.

Nov 4 Oboist Heinz Holliger is conductor and soloist with the Mozarteum Orchestra in the *Divertimento in E-flat, K. 113*, and *Four German Dances, K. 602*.

Nov 11 The Wind Ensemble of the Salzburg Mozartwoche, conducted by Milan Turkovic, performs two wind serenades by Mozart.

Nov 18 Pianist Alfred Brendel performs piano sonatas by Mozart.

Nov 25 Frieder Bernius conducts the German Chamber Philharmonic, Stuttgart Chamber Choir, and soloists in the *Requiem in C Minor* by Johann Michael Haydn; and two works by Mozart: the *Kyrie in D Minor, K. 341*, and the *Mass in C Minor, K. 139*.

Director position for the CSO's 101st season, succeeding Sir Georg Solti.

Nov 1 Gennady Rozhdestvensky conducts the *Symphony No. 75 in D* by Haydn; the *Flute Concerto No. 1 in G, K. 313* by Mozart, with soloist James Galway; *Four Pieces for Orchestra* by Bartok; and *España* by Chabrier.

Nov 8 Marathon

Nov 15 Marathon

Nov 22 Marek Janowski conducts the *Overture to The Magic Flute*, and the *Piano Concerto No. 24 in C Minor, K. 491* by Mozart, with pianist Alicia de Larrocha; and the *Symphony No. 4 in E-flat ("Romantic")* by Bruckner.

Nov 29 Sir Georg Solti conducts the *Symphony No. 4 in A, Op. 90 ("Italian")* by Mendelssohn; the *Clarinet Concerto in A, K. 622* by Mozart, with soloist Larry Combs; and *La Mer* by Debussy.

FRIDAYS ONLY

2:00 pm The Chicago Symphony
Daniel Barenboim assumes the Music

4:00 pm All Things Considered

4:30 pm The Jefferson Daily

5:00 pm All Things Considered

6:30 pm Marketplace

The latest business news, hosted by Jim Angle.

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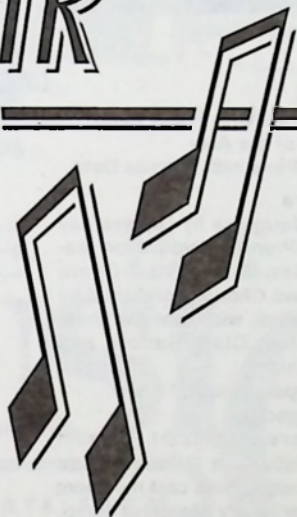
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Saturdays 11:30am–1pm

JEFFERSON PUBLIC RADIO
Rhythm & News

KSMF 89.1FM Ashland
KSBA 88.5FM Coos Bay
KSKF 90.9FM Klamath Falls

CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

7:00 pm **State Farm Music Hall**
With hosts Peter Van De Graaff, Scott Kuiper
and Dennis Moore.

2:00 pm **Sign Off**

Saturday

6:00 am **Weekend Edition**

8:00 am **First Concert**

Includes:

8:30 am **Nature Notes with Frank Lang**

9:00 am **Calendar of the Arts**

9:30 am **Siskiyou Pass with Thomas Doty**

10:30 am **NPR World of Opera**

Nov 2 Frederick Douglass by Ulysses Kay
This World Premiere production features the New Jersey State Opera Orchestra and Chorus, conducted by Alfredo Sillpigni, with cast members Kevin Maynor, Clara Barlow, and Gregory Rahming.

Nov 9 Marathon Opera Request Show.

Nov 16 Marathon Special

Nov 23 Il re pastore by Mozart Ransom Wilson conducts a Glimmerglass Opera production, with cast members Joyce Guyer, Mary Margaret Sapp, Mark Calkins, and Paul Austin Kelly.

Nov 30 The Met Marathon Peter Allen hosts this annual preview of the upcoming Metropolitan Opera season.

2:00 pm **International Music Series**

Nov 2 Dennis Russell Davies conducts the Berlin Philharmonic in the Piano Concerto No. 20 in D Minor, K. 466 by Mozart, with soloist Maria Joao Pires; James Levine conducts the BPO in Schumann's Cello Concerto in A Minor, Op. 129, with cellist Matt Haimovitz; and Claudio Abbado conducts the BPO in the Symphony No. 4 in F Minor, Op. 36. by Tchaikovsky.

Nov 9 Marathon

Nov 16 Marathon

Nov 23 Thomas Hengelbrock conducts the Freiburg Baroque Orchestra and soloists in two choral works by J.S. Bach: the Gloria, BWV 191, and the Magnificat in D, BWV 243.

Nov 30 Vladimir Ashkenazy and David Shallon share conducting duties by the Berlin Radio Symphony Orchestra in *The Moldau* by Smetana; the Concerto for Violin and Orchestra by Janacek, and the Fantasy for Violin and Orchestra in C by Schumann, both with soloist Thomas Zehetmair; the Concerto for Oboe and Small Orchestra by Strauss, with soloist Gordon Hunt; and *Feste Romane* by Respighi.

4:00 pm **All Things Considered**

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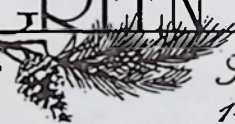
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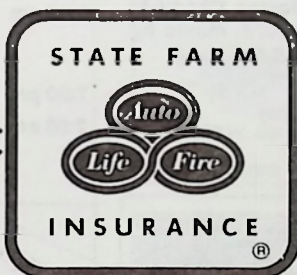
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CLASSICS & NEWS

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(For dial positions in translator communities see page 20)

5:00 pm State Farm Music Hall

2:00 am Sign Off

Sunday

6:00 am Weekend Edition

8:00 am Millenium of Music

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

9:30 am St. Paul Sunday Morning

Nov 3 The Arditti String Quartet performs music by Conlon Nancarrow, Ruth Crawford Seeger, Gyorgy Kurtga, and Gyorgy Ligeti.

Nov 10 The Orpheus Chamber Orchestra performs music by William Bolcom, and pianist Christopher O'Riley performs his arrangement of the Duet from *Lakme* by Delibes.

Nov 17 Empire Brass performs of music by Borodin, Rimsky-Korsakov, Bach, Bernstein, and Ellington.

Nov 24 Members of the Boston Chamber Music Society perform music by Ravel, Arensky, and Schoenberg.

11:00 am Siskiyou Music Hall

Classical music for your Sunday.

2:00 pm St. Louis Symphony

Nov 3 James DePriest conducts the

Symphony No. 6 in C, D. 589 by Schubert; the Recorder Concerto in F by Telemann, and Recorder Concerto in C, R. 444 by Vivaldi, with soloist Michala Petri; and the Symphony No. 5 in D, Op. 107 ("Reformation") by Mendelssohn.

Nov 10 Marathon

Nov 17 Marathon

Nov 24 Leonard Slatkin conducts the Symphony No. 1 in C, Op. 21 by Beethoven; the Variations on a Rococo Theme for Cello and Orchestra, Op. 33 by Tchaikovsky, and Music for Cello and Orchestra by Joan Tower, both with soloist Lynn Harrell; and Symphonic Metamorphoses on Themes of Weber by Paul Hindemith.

4:00 pm All Things Considered

5:00 pm America and the World

A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottel, and produced by NPR.

5:30 pm Pipedreams

Michael Barone hosts this program devoted to "The King of Instruments," the organ.

7:00 pm State Farm Music Hall

2:00 am Sign Off

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6:50 am Regional News
6:55 am Russell Sadler's Oregon Outlook
- 9:00 am Open Air**
A blend of jazz, world music, contemporary pop, new age, and blues. Includes:
9:30 am Ask Dr. Science
10:30 am Siskiyou Pass with Thomas Doty
12:00 n News and Weather
1:00 pm Calendar of the Arts
2:01 pm NPR News
3:01 pm NPR News

FRIDAYS ONLY

- 3:00 pm Marian McPartland's Piano Jazz**
- Nov 1** Joey DeFrancesco, at the age of 20, is already being hailed as the new hero of the jazz organ. But here he switches to piano for a program of duets with Marian.
- Nov 8** Dr. John (Mac Rebennack) This king of the New Orleans music scene plays a walling rendition of his hit "Right Place, Wrong Time," and joins Marian for a duet of "Swanee River."

- Nov 15** To be announced.
- Nov 22** Mill Hinton, the legendary bassist, joins Marian for some swinging bass and piano duets.
- Nov 29** Jill McManus blends jazz with Native American music. She plays her own arrangement of a Native American piece, "Cloud Blessing," and joins Marian on a duet of "Blue Monk."

- 4:00 pm All Things Considered**
- 6:30 pm The Jefferson Dally**
- 7:00 pm Echoes**
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

NOVEMBER 28

- 8:00 pm The 1991 Stan Freberg Show**
The legendary humorist and advertising guru returns to radio with this 90 minute Thanksgiving special, done in the classic "Network Radio" style. Freberg's targets include the tyranny of answering and fax machines, the proliferation of facelifts, and the Democrats' continuing efforts to find somebody to run for President.

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NOVEMBER 11

- 9:00 pm Good Morning Vietnam 1991**
This special for Veteran's Day features the "real" Adrian Cronauer, the announcer whose radio program was the basis for the film *Good Morning Vietnam* starring Robin Williams. Cronauer will play music of the '60s and clips from his show on Armed Forces Radio, Saigon—while providing entertaining anecdotes and commentary.

- 9:00 pm Siskiyou Pass, with Thomas Doty**

MONDAYS

- 9:02 pm Milky Way Starlight Theatre**
Richard Moeschl, Traci Ann Batchelder and Brian Parkins explore the human side of astronomy. Stories, dramatizations, and what you can see in the sky each week.
- 9:30 pm Ken Nordine's Word Jazz**
One of the most famous voices in radio takes you on a weekly word jam.

TUESDAYS

- 9:02 pm Joe Frank**
This Los Angeles-based post modern storyteller's weekly foray into the weirdness of life in the Nineties.

WEDNESDAYS

- 9:02 pm Selected Shorts**
The return of this popular program which features well-known stage and screen actors interpreting contemporary short stories.
- Nov 6** Rochelle Oliver reads "Desiree's Baby" by Kate Chopin; Maria Tucci reads "Womb Ward" by Doris Lessing; Doris Lessing herself reads "The Man, The Snake, and the Stone," by Idries Shah; Eli Wallach reads "The Man Who Slept Through the End of the World," by Moishe Nadir; and Isalah Sheffer reads an essay by Doris Lessing.
- Nov 13** Marian Seldes reads "The Doctor" by Chekov; Fionnula Flanagan reads "Violets" by Edna O'Brien; and Paul Sparer reads "Stranger at the Crossroads" by James McConkey.
- Nov 20** James Naughton reads Michael Cunningham's "Ghost Night;" and Tyne Daly reads "Bicycles, Muscles, and Cigarettes" by Raymond Carver.
- Nov 27** Barbara Barrie reads "Forgiveness in Families" by Alice Munro; and Gloria Foster reads "To Hell With Dying" by Alice Walker.

THURSDAYS

- 9:02 pm Le Show**
Satirist Harry Shearer bites every hand that feeds him.

FRIDAYS

- 9:02 pm Soundplay**
This series presents some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time.
- Nov 1** *The Good God of Manhattan* by Ingeborg Bachman This play chronicles the murder trial of the Good God of Manhattan, actually a character in

the play. The Good God is responsible for a bomb attack on the love nest of Jan and Jennifer which results in Jennifer's death. (This program is 90 minutes)

- Nov 8** *Experimental Radio Drama I* Three short radio dramas by German writers: *Excerpt from the Ursonate* by Kurt Schwitters; *Ophelia and the Words* by Gerhard Rühm; and *Five Man Humanity* by Ernst Jandl and Friederike Mayrocker.
- Nov 15** *Monologue: Terry Jo* by Max Bense and Ludwig Harig The play is based on the true story of an American family murdered during a vacation cruise in the Caribbean. Their young daughter, Terry Jo, escaped on a raft and was rescued days later.
- Nov 22** *Gertrude* by Wolfgang Schiffer and Charles Durr Gertrude had been admitted to a halfway house for rehabilitation, after most doctors had diagnosed her as an incurable schizophrenic. Listening to the radio was one of her ardent pastimes and she began a series of letters to radio station WDR in Cologne, Germany, where two producers took an interest in her and began to document her struggle to find a new place in society.
- Nov 29** *Experimental Radio Drama Program II* Ferdinand Kriwet's *Radio* is a soundpiece composed of short bites of radio programs grabbed from

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Rhythm & News

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the author. *Wind and Sea* by Peter Handke explores the possibilities of telling a story and evoking emotions through the orchestration of sound.

10:00 pm Ask Dr. Science

10:02 pm Jazz

The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Thursdays begin with live performances on the *American Jazz Radio Festival* and Fridays are devoted to vintage jazz, beginning at 10:02 with *Riverwalk: Live from the Landing*.

THURSDAYS

10:02 pm The American Jazz Radio Festival
Nov 7 To be announced.

Nov 14 Carmen McRae and her trio perform Monk and more; and the Michael Brecker Band cooks at the 1989 Montreux/Detroit Jazz Festival.

Nov 21 Trumpeter Lew Soloff and saxophonist Bob Mintzer, from a date at Riverside Park in New York City.

Nov 28 Add some salsa to your Thanksgiving dinner with conguero/trumpeter Jerry Gonzalez and the Fort Apache Band. Also this week: trumpeter Don Cherry and his group Multï Kultï.

FRIDAYS

10:02 pm Riverwalk: Live from the Landing

End your week with some toe-tapping traditional jazz, featuring the Jim Cullum Jazz Band and guest artists in performances of jazz classics.

2:00 am Sign Off

Saturday

6:00 am Weekend Edition

10:00 am Car Talk

Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.

11:00 am Jazz Revisited

11:30 am Open Air

1:00 pm AfroPop Worldwide

Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.

2:00 pm World Beat

Host Thom Little with reggae, Afro-pop, soca, you name it.

5:00 pm All Things Considered



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- 6:00 pm** **Whe D'Ya Know?**
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- 8:00 pm** **The Grateful Dead Hour**
David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.
- 9:00 pm** **BluesStage**
Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.
- Nov 2** West Coast Blues meets New Orleans boogie with exclusive live performances by California's Johnny Heartsman and New Orleans piano legend Champion Jack Dupree.
- Nov 9** Dr. John returns to the program, along with Matt "Guitar" Murphy.
- Nov 16** An all-star lineup features Buckwheat Zydeco, Otis Rush, Charles Brown, the Mellow Fellows, John Lee Hooker, and Dr. John.
- Nov 23** A night of soul with Solomon Burke, and Ida MacBeth, along with a tribute to Clyde McPhatter.
- Nov 30** Texas R&B with guitarist Johnny Copeland, plus New Orleans piano from Jon Cleary.
- 10:00 pm** **The Blues Show**
Your hosts are Peter Gaulke, Curt Worsley, and Lars Svendsgaard.
- 2:00 am** **Sign Off**

Sunday

- 6:00 am** **Weekend Edition**
- 9:00 am** **Mountain Stage**
Larry Groce returns to Jefferson Public Radio with his weekly program of live music. The music ranges from Zydeco, gospel, blues, and Caribbean music to American traditional, pop and rock.
- 11:00 am** **The Thistle and Shamrock**
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.
- 12:00 n** **The Folk Show**
Keri Green is your host.
- 4:00 pm** **New Dimensions**
- Nov 3** **Earth Warrior with Dave Foreman.**
The controversial founder of Earth First! talks about his efforts to protect the environment.
- Nov 10** **Birds and Beasts of the Mind, with Stephen and Robin Larson** These biographers of Joseph Campbell discuss the function of myth and symbol in society and in each individual's personal life and journey.
- Nov 17** **The Masculine Road: The Red, White and Black, with Robert Bly** Bly discusses how the various stages in men's lives affect their relationships with women.
- Nov 24** **Money Sense, with Joe Dominguez and Vicki Robin Dominguez** and Robin describe their philosophy of knowing how much is enough, for living below your means, and not needing to work for money.
- 5:00 pm** **All Things Considered**

- 6:00 pm** **Possible Musics**
- 8:00 pm** **Music from the Hearts of Space**
- 9:00 pm** **New Sounds**
John Schaefer explores the exciting territory of music that falls outside the standard categories of jazz, folk, classical.
- 10:00 pm** **Possible Musics II**
- 2:00 am** **Sign Off**

Fall Marathon begins November 4th

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News & Information

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Monday through Friday

- 5:00 am Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 6:00 am BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 7:00 am Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 11:00 am Monitoradio Early Edition**
- 12:00 n MONDAY: Soundprint**
American Public radio's weekly documentary series. A repeat of Saturday's program.
- TUESDAY: Parents Journal**
Host Bobbie Connor talks with leading experts in the field of parenting.
- WEDNESDAY: Horizons**
National Public Radio's documentary series devoted to women and minorities.
- THURSDAY: The Jefferson Exchange**
Bob Davy, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- FRIDAY: Milky Way Starlight Theatre**
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Ann Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.
- 12:30 pm MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- WEDNESDAY: Crossroads**
NPR's weekly magazine devoted to issues facing women and minorities.
- FRIDAY: Talk of the Town** (repeat of Monday broadcast)
- 1:00 pm MONDAY: Living on Earth**
TUESDAY: America and the World
WEDNESDAY: Cambridge Forum
THURSDAY: Soundprint (repeat of Monday noon program)
- FRIDAY: Magnificent Obsession: True Stories of Recovery**
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.
- 1:30 pm Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 pm Monitorradio**
- 3:00 pm Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 pm As It Happens**
The Canadian Broadcasting Corporation's

daily news magazine, with news from both sides of the border, as well as from around the world.

- 4:30 pm The Jefferson Daily**
Jefferson Public Radio's weekday news magazine, including news from around the region.
- 5:00 pm All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's evening news magazine.
- 6:30 pm Marketplace**
A repeat of the 3:00 pm broadcast.
- 7:00 pm MacNeil-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 pm BBC Newshour**
- 9:00 pm Pacifica News**
- 9:30 pm All Things Considered**
A repeat of the 5:00 pm broadcast.

Saturdays

- 6:00 am Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 am Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:15 pm Southern Oregon State College Football**
Nov 2 Pacific Lutheran at SOSC
Nov 9 SOSC at Lewis and Clark (1pm air time)
Nov 16 OIT at SOSC (1pm air time)
- 4:00 pm Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 pm All Things Considered**
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 pm Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 pm All Things Considered**
A repeat of the 5:00 pm broadcast.
- 9:00 pm BBC News**

Sundays

- 6:00 am Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 am Sound Money**
Bob Potter's program of investment advice.
- 11:00 am CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 pm El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 pm All Things Considered**
The latest news from NPR.
- 9:00 pm BBC News**
- Midnight Sign Off**

Manuel's First and Last Words, Cave Junction to Selma

Hot out there. Like a ghost town today.
Give people time off, they don't know what to do.
Came out from: a New Bedford when I was sixteen.
Ended up working fifty years in Eureka.
Fishing the tuna boats, anything I could get.
Ran a crew of Mexicans for a lot of years.
My Portuguese paid off when we went south
to Ecuador, Peru, Chile, Brazil.
We'd do that run, then cross over to Africa.
And back. We'd catch them and drop them at port.
Didn't have to sell one. Drop them and leave.
Some runs I'd cook, especially with my people.
I knew what they ate and how much.
Trinidad was a whaling port. A good one.
Then they took it south and went belly up.
I took a year off and went home. The Azores.
My cousin, a naval officer, was stationed there.
Big guy, a beautiful blonde German wife. A Cesna.
He'd say, Let's go. And we'd fly to Lisbon, Madrid, Barcelona.
For five bucks, I had a woman who'd keep my house,
do my wash, make the meals. It was good. Five bucks a week.
Nothing wrong with the people. They're poor, that's all.
They have to have something to do.
Different here, nobody's got anything to do. Or find a way around it.
People from California move up here, get a piece of land.
They make a killing on their property and land's cheap here.
But chopping wood for the stove is another story.
Can't just go over and turn up the thermostat.
In a year, they're down the road to Grants Pass,
closer to doctors and hospitals, Safeways and malls.
Yeah, it's all different. But I'm out here.
The back of these boating magazines,
they've got ads for rigs and cutters all over the world.
People buy them out there, play until they're tired,
then leave them, putting an ad in the magazines.
I've got fifty of those ads tacked up on the wall of my cabin.
So, the plan is, ship out of Portland or Frisco,
still got my my merchant papers, maybe cook.
I'm thinking Brazil. Speak Portuguese there.
Get a fifty foot cabin, cab-over.
Hit the out of the way ports, go up the river into the jungle.
Indian stuff. Baskets, cloths.
Got friends in business in New York. They've already said they're in.
And that's it. When we were fishing,
we might not hit a school of fish until 10 or 11 at night.
Then we'd go all night. You take it when you get it.

—Barry Grimes

Letter to Moore After He Waves to Susan in the Third Person

Our stories come back on us
and we become them and stay.
He and she. We've earned them.
That distance between us and them.
We've driven those miles,
held those embraces, given those smiles.
All we're looking for are a few smiles.
Smiles for the miles we put in
on the road, on our backs, on our own.
So, we sit back and picture it
exactly as it was or wasn't.
And we're someone else doing it.
Things work out. We meet in Poulsbo.
Find a room in Port Townsend.
Call, once we're home, to just say, Hi.
It all works out for these people
we write about in the third person.
They get it. And, they get it together.
They are us, in our clumsy way.
They are our stories and we are making them.
A man's wife says to him,
after dinner one night, Thanks for talking.
He says, You're welcome.
It is the closest the man and his wife have been.
Smiling. For years.
And down the block, their son runs the streets
in another boy's pants and shoes.
As the man and his wife have made their connections,
their son has slipped into the ditch
under the heavy, low seduction of a cherry branch.
He is safe. This time. Dressed in another boy's clothes.
Third person. Looking like somebody else.
But as much his mother and father's son as he could be.
So, if our stories, dressed in third person,
give us the distance to tell them, we tell them.

—Barry Grimes

Barry Grimes, of Yakima, Washington, spent July 1991 at Southern Oregon State College as a participant in the National Endowment for the Humanities Shakespeare Institute, "Shakespeare In Ashland: Teaching from Performance." He has read and published widely, and is a graduate of the Iowa Writers' Workshop.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

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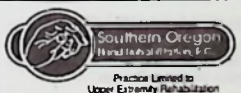
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January Issue: November 15

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Help Wanted

Jefferson Public Radio is currently
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Calendar in The Guide. If you can
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unteer approximately one day per
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- 1 thru October 1991 Theater: Oregon
Shakespeare Festival.
Presentations in the Angus Bowmer Theatre:
thru 10/27 • William Shakespeare's *The
Merchant of Venice*
thru 10/26 • Thornton Wilder's *Our Town*
thru 10/27 • Bernard Shaw's *Major Barbara*
thru 10/26 • Jerry Sterner's *Other People's
Money*

Presentations at the Black Swan Theatre:
thru 10/26 • Richard Nelson's *Some Americans
Abroad*
thru 10/27 • Lee Blessing's *Two Rooms*

For more information and free brochure:
Oregon Shakespeare Festival • P.O. Box 158
Ashland, OR 97520
(503) 482-4331 **Ashland.**

- 1 thru 11 Theater: *Starting Here, Starting Now*
presented by the Oregon Cabaret Theatre. A
musical revue by Richard Maltby Jr. and David
Shire. Wednesdays-Saturdays at 8pm.
Oregon Cabaret Theatre • 1st & Hargadine St.
(503) 488-2902 **Ashland.**

- 1 thru 15 Exhibit: Dale Bunse - Raku & dung
fired ceramic vessels. Barry Skuris - Neo-
expressive, neo-naïve monoprints.
Wiseman Gallery • Rogue Community College
(503) 479-5541 **Grants Pass.**

- 1 thru 15 Exhibit: *Realist Revival*, paintings by
Kent Holloway of Bandon. Oil paintings
inspired in technique by the 19th Century
Dutch school, including landscapes of the
Southern Oregon Coast.
Mabel S. Hansen Gallery
Coos Art Museum • 235 Anderson Ave.
(503) 267-3901 **Coos Bay.**

- 1 thru 15 Exhibit: *The Other Woman*, oil paintings by Ed Young of Philomath. Representational works filled with mystery and emotion, with hints of intrigue and seduction. The Oregon Gallery
Coos Art Museum • 235 Anderson Ave.
(503) 267-3901 Coos Bay.
- 1 thru 16 Exhibit: Reg Mintey, Stoneware; Jane Stauffer, Pastel/Acrylic. Reception for the artists 11/17 from 5-8pm.
Hallie Brown Ford Gallery
Umpqua Valley Arts Center • 1624 W. Harvard
(503) 672-2532 Roseburg.
- 1 thru 17 Exhibit: Second Annual Masks Exhibition. A non-juried exhibition of masks in many styles and mediums by artists from the Northwest. Opening reception 11/1 at 5:30pm.
The Main Gallery
Coos Art Museum • 235 Anderson Ave.
(503) 267-3901 Coos Bay.
- 1 thru 30 Exhibit: *San Francisco Connection*. An exhibit chronicling the historical relationship between San Francisco and Coos Bay/Bandon.
Coos County Historical Museum
Simpson Park
(503) 756-6320 North Bend.
- 1 thru 30 Exhibit: Faye Cummings - mixed media collage.
Rogue Gallery
(503) 772-8118 Medford.
- 1 thru 1991 Exhibits: Annual exhibits include *Making Tracks: The Impact of Railroading in the Rogue Valley*, *HANNAH: Pioneer Pottery on the Rogue*, and *Jacksonville: Boom Town to Home Town*. Museum hours: Tues.-Sun. 10am-5pm.
The Jacksonville Museum of Southern Oregon History • 206 N. Fifth Street
(503) 773-6536 Jacksonville.
- 1 thru 1991 Exhibit: *Centennial Sampler Part 2: Communications*
Coos County Historical Museum.
1-800-824-8486 North Bend.
- 1 thru 1991 Exhibit: *Centennial Sampler Part 3: Making a House a Home*.
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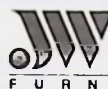
- 2 Concert: SOSC Mozart Festival: Faculty Chamber Concert at 8pm.
Music Recital Hall
Southern Oregon State College
(503) 552-6101 Ashland.
- 4 Lecture: *Enlightened Absolutism and the Musical Arts—Hapsburg Musical Patronage and Mozart's Response*, by Dr. Robert Harrison at 7:30pm.
Music Building Room 231
Southern Oregon State College
(503) 552-6101 Ashland.

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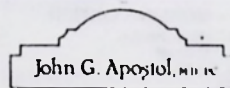
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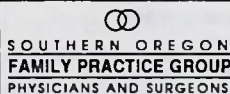
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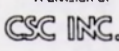


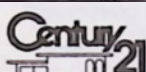
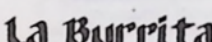

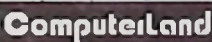

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- 4 thru 17 Theater: *A Tale of Two Cities*** presented by Actors' Theatre of Ashland. Artistic Director Michael O'Rourke directs Charles Dickens' classic tale of human suffering and redemption set in Paris and London. Fridays and Saturdays at 7:30pm - Sundays at 2pm. Minshall Playhouse • 101 Talent Ave. (503) 482-9659 **Talent.**
- 7 thru 12/6 Exhibit: *European Art of the 19th Century: Rogue Valley Collections & Prints and Drawings from the Era of Mozart.*** Museum hours: Tuesday-Friday, 11am-5pm; Saturday, 1-5pm. Schneider Museum of Art
Southern Oregon State College
(503) 552-6245 **Ashland.**
- 7 thru 9 Concerts: Rogue Valley Symphony Orchestra Showcase** celebrates the 25th anniversary with music by Barber, Mozart, Tchaikovsky. All performances at 8pm. Tickets at 488-2521.
Oct. 7, SOSC Music Hall **Ashland.**
Oct. 8, First Baptist Church **Grants Pass.**
Oct. 9, South Medford High **Medford.**
- 9 Concert: *Roseburg Folklore Society Talent Showcase*** at 9pm.
Umpqua Brewing Company • 328 SE Jackson St. (503) 672-0452 **Roseburg.**
- 9 Poetry Reading: *Poet's Coffeehouse Collection*** at 7pm. The first in a three part series presented by *The West Wind Review* this reading will feature the work of Ralph Salisbury, Ingrid Wendt, Bill Hotchkiss and James B. Hall. Tickets in advance at Cripple Creek Music, Ashland.
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- 14 thru 12/14 Exhibit: *Patchwork of History.***
Coos County Historical Museum
(503) 269-0215 **North Bend.**
- 15 Concert: Mark Nelson and Southern Light.** Original music featuring MIDI Mountain Dulcimer player Mark Nelson. Presented by the Roseburg Folklore Society at 7:30pm.
Umpqua Valley Arts Center • 1624 W. Harvard
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- 15 **Theater: Ballet Gran Folklórico De Mexico** at 7:30pm. From Mexico City, this troupe presents a thousand years of Mexican history featuring a cultural mix of scholars, researchers and artists including 35 singers, dancers, florador and musicians.
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- 15 **Concert: SOSC Choirs Concert** at 8pm.
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- 16 **thru 17 Fair: Arts Fair to benefit the Southern Oregon Humane Society.** Features one of a kind gifts made by regional artists and portraits of your pet with Santa (11-2 daily).
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- 17 **Concert: SOSCWATCH and Symponic Band Concert** at 3pm.
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- 18 **Lecture: Mozart's Requiem: Questions, Questions, Questions** by Margaret Evans and Dr. Paul French at 7:30pm.
Music Building Room 231
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(503) 552-6101 **Ashland.**
- 20 **Concert: SOSC Instrumental Jazz Concert, 8pm.**
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- 22 **thru 12/14 Theater: You're a Good Man, Charlie Brown!** presented by The Linkville Players. Directed by Harry Lund this musical for the young and young at heart features Charlie Brown, Lucy, and the entire Peanuts gang. Fridays and Saturdays at 8pm.
The Linkville Playhouse • 201 Main St.
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- 22 **thru 12/13 Exhibit: Diane Holland - large format, cibachrome photographs; Richard Kimelman - mixed media sculpture.**
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- 29 **thru 12/23 Theater: Gifts from the Heart,** presented by the Oregon Cabaret Theatre. The return of the Cabaret's own original holiday musical play created by William James Coyne and Karl Mansfield chronicles the tales of the Winslow family as the reminisce about precious family heirlooms.
Oregon Cabaret Theatre • 1st & Hargadine St.
(503) 488-2902 **Ashland.**
- 30 **and 12/1 Concert: Music Shall Untune the Skies.** Presented by the Siskiyou Singers, directed by Dave Marston at 8pm. Annual winter concert will feature two 20th Century works by American composers: *Old American Songs* by Aaron Copeland and *To Saint Cecilia* by Norman Dello Joio. Additional pieces will include works by Mozart and holiday songs. Tickets in advance at Cripple Creek Music, Ashland.
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